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A-SLIDING DOWN HILL.

WRITTEN FOR THE NEW YORK CLIPPER.
BY NATHAN D. UERNER.

Hip, hurrah! 'tis time for boasting:
Never stay at home toasting.
For the slope is prime for coasting.
And the air imparts a thrill.
Oh, it may be a little folly,
But it's death to melancholy.
And oh, boys, but aint it jolly
A-sliding down hill?

Lads at ends, the girls between 'em,
From the saucy winds to screen 'em.
All aboard! the sport shall wear 'em
From all indoor thoughts to-day.
Hip, hurrah! the line has started—
Now we're from the hilltop parted—
Off like snowbirds, happy-hearted,
With joy for roundelay!

Clear the track! we're merry brawlers;
Now we've passed the uphill crawlers.
And the gauntlet of snowballers
Are no more than Jack and Jill.
There's a "Thank-you-ma'm!" but o'er it
On we bump, nor e'er deplore it.
Where's a triumph but we score it.
A-sliding down hill?

Honor to imported fancies—
Tob'ganing and snowshoe dances—
But with this we take our chances.
Satisfied with its delights,
Arrow-swift as flight of swallow,
Clippity-clip o'er bulge and hollow,
Winged as Mercury or Apollo,
Fresh from Olympian heights!

Hold your breaths, and mind your steering!
Laugh away, girls, nothing fearing!
For the bottom we are nearing.
Where we'll soon be standing still.
Oh, but wouldn't it be clever
From the top-hill climb to sever—
Heeding naught and toiling never—
Just as now to be forever
A-sliding down hill?

THE TRIUMPHS OF CUPID.

A VALENTINE STORY.

WRITTEN FOR THE NEW YORK CLIPPER.

"Valentine's-day" queried the old clown, as I remarked, upon entering, that the fences were already decorated with mammoth posters announcing grand spectacular dramas at the various theatres. "Yes, I know the old story about somebody of that name having his head chopped off by Claudius, and who was afterwards canonized. Shakespeare and others mention it, and I suppose there must be some truth in the matter, though I don't exactly know for what he was beheaded, and don't believe anybody else does."

"You are right, Mr. Merryman. The story is misty, but it answers every purpose, for young lovers never look beyond the romance of the thing."

"And enter into it right heartily."

"There is, however, another version, given by Michelet, I think, and that I like much better."

"Never heard of it," and the old man pursed up his lips positively; "but spin us the yarn, ring-master fashion, if you please."

"It is to the purpose that the Duke de Orleans, son of the Duke de Burgundy was a poet—"

"I feel very sorry for him!"

"Wrote a song of love, dedicated it to his mother, Valenina, set apart a special day for love and called it Valentine's-day."

"Oh! wonderful son that can so astonish his mother," was quoted with the most mock tragic voice, gesture and attitude.

"Well, it was better to live and sing than to be axed and forever stopped, and between the two I would have even sung love to my mother-in-law, and he shrugged his shoulders suggestively."

"It matters little how the day came to be designated. Either legend answers the purpose, and young folks never pause to consider whether the custom of choosing mates arose from a bloody death or filial fondness."

"That's riding with, and not against, the sun. No, I didn't say 'son,' for I abominate punning! The practice is villainous, and shows a most pitiful ambition in the fool that uses it." He smiled quizzically and then soberly continued: "Most every holiday has something connected with it that makes an old man remember it better than others, and this isn't an exception. Had Cupids in the ring the same as on the stage? Of course we did, and little beauties. One of them? Now you do make me weary. Well, I have been accused of almost everything, but never before of having been the rosy god of love. Do I look like one?"

"Certainly not, though in your younger days you might have—"

"Pshaw!" and the look of disgust was far more provocative of laughter than his utmost efforts in that direction could possibly have been. "No, sir! The regulation Cupid was always a little girl with pink cheeks, blue eyes and light hair—never saw any other."

"You speak feelingly, Mr. Merryman."

"Likely. You calling the day to mind caused my heart to go down to the bottom of the sea of memory like a heavy lead. We had a valentine-horse-piece once that I have never forgotten."

"It must have been long ago. I don't call to mind any since I attended a circus."

"Since the first time you tried to crawl under the canvas and beat the doorkeeper," he laughed. "Queer how much sweeter stolen fruit is than any other. That's just what was the matter with our first grandmother, and has made no end of trouble for us ever since. But you are right. There has been a change in ring matters, and they have jammed it so full of other things that there's scarcely room left for horses."

"And not improved it?"

"No. I'm old fool enough, in more respects than one, to cling to the past, and he whistled moodily: "It is better to be off with your old love before you are on with your new;" then continued: "About Valentine's-day and Cupid? Yes, that's what we were talking about when you slipped the bits out of the mouth of the leaders of memory and let them go cantering over the dusty sawdust of long-buried years."

"Suppose you keep them in the ring hereafter."

"A good idea, but they were never half-broken. Cupid? Well, I was with the 'Two Continents' then, riding and tumbling. No, I hadn't arrived at the dignity of the 'renowned, unique and peerless Shakespearean Jester.' That honor was reserved for a later period."

"When the entire world would rise up and exclaim: 'Take him for all in all, we never shall look upon his like again.'"

"As the biggest fool in all creation? A doubtful compliment. However, I accept it as intended, and after all it is better to be a king among hogs than a hog among kings, as the old saying has it."

"And wisdom, even if clothed in homely language. But to your recollections."

"Aye, to-morrow will be Saint Valentine's Day, and I—a fool at your service. We were playing in what in those days was considered 'the West'—had a fair company and good stock. Traveled by wagons? There wasn't a railroad beyond Toledo. The 'graveyard of Ohio'! Yes, that's what they called it then, but the chestnut is very old and wormy. At the time of which I am speaking we had been weather and water bound for over a week, couldn't catch on with any old attractions, and had to have something new. Somebody suggested Valentine's-day, no, not an Orson—but the day about which poor Collins and jolly George Mossop used to sing so merrily of the birds going in pairs, and the rabbits and hares and all that sort of thing, and everybody went in for it like supes, and all in a grand entree."

"So it proved. We improvised a sort of half horse, half rider, with a little touch of mythology of an act, and called it the 'Triumph of Cupid.' Yes, the 'immense resources' of the company (in your mind's eye, Horatio!) were brought into requisition. And how the gods and goddesses, who upon high Olympus dwell, must have raved and roared if they saw the liberties taken with their character and dress—when they had any."

"You had the advantage of the audience not knowing any more than you did."

"Precisely, and the make-up was something wonderful—and monstrous. Cupid mounted? Yes, he—I mean she—was. His—her horse was a runner, and no mistake; one we had picked up in Kentucky, blue-grass blooded, legs like a deer, ears like a cat, and eyes like an eagle. He—she—botheration! No, I'm talking about the she—Cupid, not the horse, was dressed after the most approved fashion, with pink tights, gauze skirts, silver-paper wings, gold—ahem, Dutch metal—crown, and her long curls flying in every direction as she circled round the ring."

"Making a pretty picture."

"As one would desire to look on. Well, yes, she was under 'sweet sixteen' and naturally good-looking, petite, and she got away with the hearts of all the young men."

"Somewhat wild, I judge."

"About as wild a piece of calico as ever wore it. No, not in the sense of bad. Just harmless, that's all; fond of fun and having a good time. No, no; because a girl rides under canvas it is no sign of badness. The fact is, women who have to work—yes, riding and acting is the hardest kind—have less time to be flirting and fooling around than those born with a silver spoon in their mouths, and there are fewer cases of 'total depravity' among them, if the truth were known."

"And yet more tempted?"

"There you made a clean jump over and struck squarely on your feet. Yes, sir, poverty, sickness and hunger; but, the greater the resistance, the greater the glory. Moralizing? It does sound that way, for a fact. But if men like myself, who have fought, died and bled upon sawdust, and won't defend their sisters, who will?"

"Certainly no one, and your position in the matter does you honor."

"Thanks. A good name is better than great riches; and yet I wouldn't mind trading for a while, anyway, would you? Cupid? She had the cunningest little bow and arrow—plenty of them—a quiver full of all kinds of valentines, with hearts, darts, naked little angels and all that kind of thing, and shot them around promiscuously. Get one? Not any. I wasn't in that ring, though I was in the other. Of course she didn't mean anything by the poetry printed on them—the 'if you love me as I love you' sort; but some of the boys took it in dead earnest, thought she was clean gone on them, sure enough, and there was more jealousy in town than ever was known before."

"Enough for 'two Continents'?"

"Ha, ha! Very good for a non-professional. And the madcap saw what was going on and laid herself out to bewitch them more. Did? I never saw anybody make such fools of themselves, though it has been the way from the beginning and will be until the end. Dear, dear!



FRED W. MILLIS, AUSTRALIAN VENTRILOQUIST.

"What mighty ills have not been done by woman? Who was it that betrayed the Capital? A woman! Who lost Mark Antony the world? A woman! Who was the cause of a long ten years' war? And laid at last old Troy in ashes? Woman! Destructive, damnable, deceitful woman!"

"If you keep on in this strain, Mr. Merryman, I shall be forced to believe you are as mad as the rest."

"Never fear," he laughed; "I don't have 'em very often, and was only giving you a touch of my dramatic powers, which, no doubt, you think it well for the fame of Ned Forrest were kept hidden. Well, enjoying the admiration, she made the act longer than necessary and the excitement grew greater, the crowd pressing into the ring and shouting louder."

"Making it dangerous for the rider."

"She didn't seem to mind it, but her high-blooded, fiery horse did. I was watching closely and didn't like the way the ears were laid back, the lips drawn from the teeth, the breath forced, hot and whistling through the thin nostrils, the quivering of the flanks, and the wicked flashing of the eyes."

"And did not hasten to her aid? I am astonished!"

"I was doing so, but before I could reach her side the thoroughly maddened horse stood upright, pawed the air, and as the whip of the rider came hissing down upon him he stretched out his neck, tore the reins from her grasp, dashed from the ring out through the dressing-tent and away over the prairie."

"A terrible ride for a half-clad girl! Tell me the end, please."

"Of course there was 'mounting in hot haste,' but no one had a ghost of a chance of catching the runaway with any circus stock. I never knew just what did happen, but a couple of hours later Cupid was brought back in an old ox-cart, rolled in blankets and—you wanted to know the end? Well, I reckon she must have found her Valentine, for the last time I saw her she must have weighed about two hundred, lived in a farmhouse, and there were enough Cupids, fat, rosy and ragged, tumbling over the floor, to have stocked a girls' boarding-school. But Jerusalem! how such sights knock the underpinning out from romance, sentiment and love. Tired of hearing the old man yarn? So long, then. Well, 'virtue is its own reward.'"

Kindly bidding the genial old man good-night, I started upon my homeward journey. But as I hurried along through the chilly air I heard him singing:

To-morrow is Saint Valentine's Day,
All in the morning betime;
And I'm a maid at your window,
To be your Valentine.

MNEMOSYNE.

THE STORY OF A VENTRILOQUIST.

Australia has sent to the United States a witty and clever performer, and a genial gentleman as well. THE CLIPPER has had frequent occasion to speak of Frederic W. Millis's success here, both in San Francisco last Summer—when he accomplished his American debut—and in New York City, where he is now appearing in a ventriloquism-specialty of rare merit. Mr. Millis tells us he was born at Adelaide, South Australia, in 1860. His voice immediately attracted interest. His extreme youth may be described as a wandering one, for it is told that he was weaned in London, cut his first tooth in Hamburg, and had the measles at Marseilles. All this early knocking about may be in some degree responsible for the discovery

made by him—to his own intense surprise, and no little consternation—that he was the possessor of a voice not only remarkable, but also tending towards plurality, and furthermore capable, at the will of its owner, of appearing to be evolved from any unvoiced objects. In short, he frequently accused himself of being a ventriloquist in embryo, and had to plead guilty every time. Objects on which to try his prentice hand abounded, for he had at this time returned to his native land, and parental solicitude had placed him at St. James' Grammar School, Sydney, where he probably played Valentine Vox to his heart's content, to the mingled delight and disgust of the masters, and the no small gratification of his schoolmates. Leaving school, he gave all his attention to improving the peculiar gift with which nature had endowed him. Since then his career has been marked with success. An important factor in his success is his keen appreciation of the ludicrous. He is accompanied on his travels by his family of mannikins, six in number. The most popular of this is, perhaps, Terence O'Reilly, but he is run very close by his lady friend, Sarah Walker, while Fritz and Brother Zachariah have established a lasting reputation as involuntary humorists. In New Zealand, Mr. Millis was received with enthusiasm, and acquired an enviable amount of lucre. It was in Blenheim, N. Z., that he saved from drowning his *Adus achates*, Albert Ward, who has been with him ever since. This is the forth life he has saved from drowning. On his return he visited Adelaide, Sydney and Melbourne, and there are few towns in Australia in which he has not appeared. Mr. Millis possesses a very sympathetic falsetto voice, and his rendering of some of the old German ballads is pathetic in the extreme.

FOR SWEET CHARITY.

DEAR CLIPPER.—Here is the darling old baby of a founder in the way of stories about the charitable habits of some professionals. Three friends were going along the street, just from a pleasing lunch. A poor woman in the road, with tears and hunger in her voice, singing sad songs to the roofs. A male party, unfashionable in get-up and with evident Bright's disease of one lung, painfully grinds out an organ obligato. The concert does not draw well. An idea—among the three friends, who, you will feel, are artists. An idea at once put into execution. Soon a burst of glorious song is heard through the ear-muffs of the passers-by, and peripatetic "drunks" begin to sober up. A crowd assembles at once, drinking in the unexpected melody, and watching the practiced execution of the new hand-organist—who was one of the friends. The song ceased. A large hat was suddenly passed around. The crowd started to run away—no, no! the crowd poured great moneys into the hat, which, with the grace of a true gentleman, etc., was presented to the astonished singer, whose feet were full of mud—cruel mud. She was stupefied—not so much, however, as to forget to blend with the contents of the hat. And the three friends walked off through the admiring crowd. Who were they? Well, here you go. The tenor was Gloppe! The baritone was no other than—let her go alone!—Gloppe!! And he who hand-organized was indeed the immortal Slopps!!!

"That's the way the story goes!" and it has been told of them all.

An enthusiastic artist in Fourteenth street and other night proposed a scheme like this to a couple of his friends. It would, he said, be charity and—advertising. The friends said they would not "combine," as the concert would be likely to be spoiled by Officer McGarran ordering them to "get off the corner at wanst!" PATROLMAN.

PLOT AS A BORE.

EDITOR CLIPPER.—I presume that you have heard it often: "It has no plot." This is generally the decisive crusher in an adverse criticism of light comedies of our time. "It ran along merrily, it amused the audience, but—it has no plot." Whoever first made a feature of this point in criticism has drawn unto himself many followers. Even in every-day social gossip among outsiders we meet it.

"How was the play?"

"Oh, very good, very good; but—it had no plot!"

If it was very good without the plot, what was the particular necessity of that slightly mysterious adjunct? If its special features were bright and attractive, its music tuneful and well rendered, its action imbued with life and character, what matter if it was bungled together by the (usual) "faintest thread of a plot"? A play may well have a very decided specimen of plot, and yet be a most depressing bore. As to light dramatic trifles, it strikes me that, when smiling and amused audiences manifestly furnish the true test of the

value of the performance to them, the no-well-defined-plot objection is illogical and out of place. And yet I have no doubt that so long as the world goes round there will continue to be those who feel that managers should sell them a plot as a coupon to every ticket.

A CRY FOR COAL-BOX MUSIC.

EDITOR CLIPPER.—Herr Niemann is about leaving us. Without extensive doubt, he is one of the greatest tenors of the age. His portrayal of Tristan at the Metropolitan Opera-house sufficiently proves this, and it isn't likely that he sings by ear. If we were a drinker and a wealthy individual, we should love to first get him beatifically and scintillatingly "loaded" some convivial evening—a legion-of-honor affair, a regular old "diamond tight"—and then with our untold wealth tempt him graciously to come down to earth and sing us "Johnny, Get Your Gun" just for the enormous novelty of it. And could Fraulein Lehmann then be induced to give us a broken German version of "And the Wind Blew through his Whiskers," or even join in and sing a good second (but longer than that) to Niemann in the "Gun" song, we would decorate both with solitaire and cluster wine and open unlimited diamonds. And, again, it should drop in and should on an accordion play an accompaniment to their vocal duet, we would "well, now, my good mon, what's the use of thinking of it?" They might not like to do it, and that settles it. Those people who sing front parts in the Wagner "snaps" don't seem to care lavishly much for the coal-box melodies of the corner.

HOW TO BECOME MUSICIANS.

EDITOR CLIPPER.—In a recent article, a musical teacher, seeking to arouse the ambition of such of his young musician readers who are not sufficiently active in their studies, calls attention to the late English jockey Fred Archer. He says he was a shining example of a man who wouldn't be content to stay "very good," but insisted upon being "the best," which the writer advises all his readers to try to be. He adds incidentally that Archer's property when he died was worth over a million dollars—but forgets to say that this was owing, no doubt, to Fred's having died before he had a good chance to spend his quick earnings.

Here we have a new idea in the education of young musicians. They must continually think of Rossini, Weber, Wagner, Fred Archer and some few others—keeping the little million dollar incident well in mind at the same time. The connection between a fine jockey and a fine instrumental musician is very much more intimate than those who don't understand music would suppose—perhaps.

J. R. T.

STAGE FACT & LYRIC FANCY.

A GARNERING OF SANCTUM SWEEPINGS.

THERE is somehow an evident disposition among the New York musical fraternity to annoy P. Sarsfield Gilmore, ostensibly for his action last Summer in not giving society brothers the first show at the Coney Island job, when he had to leave before the close of the season in order to fulfill other engagements. Better let Pat alone. He has done too much in a business way for the popularizing of large band concerts during the last ten years—with consequent chances for more engagements for the musicians—to receive anything but praise and cordial endorsement from them.

In beer opera-houses, where the preponderance of froth is frightened away from the memory by the bad quality of the music, or perhaps generously unnoticed by its good quality, the business managers have been insisting on many extra orchestra rehearsals. As the music attracts customers who sit, listen and lose down beer, it is but fair to suppose that the orchestra really does need the rehearsals the boss calls for—and loud and long rehearsals at that.

A BILL now before the Legislature of this State is interesting city managers. H. C. Miner confesses that he is its projector. Lawyer Dittenhofer framed it. Assemblyman J. A. Cantor introduced it. It provides that the Mayor of this city shall appoint a Register of theatrical licenses, to hold office three years, and to have a clerk and two inspectors to aid him in his duties, the salaries of the four to aggregate \$3,500 per year, which amount shall be paid out of the moneys received for theatrical licenses. Were it not known to us that Assemblyman Cantor and Manager Miner are both in affiliation with Tammany Hall, we should be less inclined to contradict anybody who might assert that the main object of this bill is to find berths for three politicians.

Two more in "de bizness," eh? Charley Gounod is going to write up some music to Bret Harte's words. We shivered when we heard this first, gasping at the thought of the composer of the Bach-Gounod "Ave Marie" possibly tackling the "Heathen Chinee" bit; but we were reassured on learning that his Brets—in fact, his Bretlets—was doing up new words for the scheme. They'd better send a "case" to Spofford and have their song safely copyrighted in advance, or Fiske & Co. will publish it with a new arrangement and push it on the vaudeville market.

THE GAVOTTE has at last crept into dancing favor, and it will be one of the new round dances for the coming season. It is called "The American Gavotte," and is easy. It was built up for the trade by the Dancing-masters' Association, and the "spileers" won't probably get hold of it till next year. Then, during the Summer, if in the meantime it finds favor among the aristocratic classes, we may have an opportunity to hear a beery dancer on a moonlight picnic sing out to the leader of the

band: "Say Smithy, give us a gervotty, do you hear?"

The sweet music of the Salvation Army—alternately vocal and instrumental—awakening the evening echoes of lower Bowery, caused dazed consternation among the habitués of that cant-battered neighborhood the other night. The S. A. will have to furnish better music to accomplish anything fruitfully encouraging in the way of religious attention down there.

MANAGER J. C. PATRICK of the Bristol Horse-show thinks he has discovered the boss man. He ran against him at Bangor, Me., and he was a well-to-do merchant of that city. Lithograph-plates had been given out for the first night of the horse-show, and they were good for fifty-cent seats. The merchant received a ticket, and then parlayed Manager Patrick by putting it in at the box-office and wanting to exchange it for fifteen cents and a thirty-five cent seat.

IN ALLEGHENY, Pa., the young men recently organized a new life-and-death corps, consisting of sixteen flutes, four piccolos, bass-drum and unlimited small drums and cymbals—and they really intend to play all at once, too. If that terrible mob ever passes out—but, then, there is no use worrying or threatening ahead. Allegheny is a long, long way from New York, and it must sound much lighter at that distance.

If W. S. Gilbert has not, as the London critics insist, been as happy as usual in his lyrics in "Ruddigore," he has at least cunningly taken the measure of Mr. Barrington of the Savoy company. Barrington's voice is famed for its chronic huskiness; but as Sir Depard Mr. Gilbert makes him sing:

Oh! why am I husky and hoarse?
It's the workings of conscience, of course;
And I huskiness stands for remorse—
At least, it is so in my case.

Almost everybody who has seen "Held by the Enemy" marvels at the cleverness with which the sound of horses on a gallop is imitated. Somebody of an inquisitive turn of mind has looked in behind the scenes, and thus gives the mechanism away:

Outside of the entrance to the tent stands the property-man, and attached to his hands by straps, like shampooing brushes, are two blocks of wood shaped something like horse's hoofs and hollowed out. To these are loosely lashed real horseshoes. With these appliances the property-man makes all the noise, and the rocky road is simply a thin slab of sandstone covered with a bit of rubber cloth and resting on wooden uprights.

VICTORIA LOFTIS is omnipresent en tour. There is one of her in the West, and we hear of another in the East. There were others of that name before the Vics of this period. It is a good name for a "three-shooter," anyway.

MARGARET MATHER'S knock about fall and roll down the steps comes with surprise to timid auditors, and it is always sure of a recall, since anxious ones "in front" wish to see for themselves that Maggie's little nose isn't fractured.

HERE is a good, old-style piano story, well-worn, but still serviceable. Our sample, however, does not flush in the usual way, but in a manner infinitely more practical—and possible. "Who is that heavenly-appearing boy who played that last concerto?" asked the illustrious maestro, Vox Populi, of a tutor at the Sloman Conservatory. "That," replied the proud tutor, "is little Fritz Springhausen." "He will be a great pianist some day," said the maestro, significantly. "A great pianist, a virtuoso indeed." And that was many years ago. To-day that is, it was not discharged last Saturday night—that Fritz Springhausen is playing piano in the Aurora Borealis Concert Garden across town—and there are many of him in the same fix who started out for that sort of goal. So much for the predictions of old masters generally—although it must be confessed that when such brilliant prophecies were made the qualifying clause "if he does not tamper with beer!" was not added.

THE copying of languishing poetical extracts in the love-missives of romantic young females is never more pronounced than when engaged in a thrilling correspondence with a real actor, more particularly if the girl be a delicious jaw who may not be entirely too erudite. One of our "mash" actors, to whom these poetries are common, caught one the other day which puzzled him at first. It was a well-known fragment, evidently copied from a paper—and it was copied with an unflinching devotion that would allow none of it to escape, as the last line will show:

I say with sobbing heart the old fond prayer:
Good-night, sweet dreams,
Good help you every where Chicago times!"

THE practical jokers and sensation hunters among our comedy people might work up this old gag to very good advantage. First find a musician in the orchestra who wears a wig. Then tie a string to the curtain, attaching the other end (armed with a hook) to the wig during the overture. When the curtain rises, the wig goes up with it. Variety comedians can work up to suit. A wig will have to be worn temporarily, it is true, but no wig-wearer in the orchestra. It is easy to see how this idea can be improved with denouement results, as in the case of attaching a line to the leader's violin—or, sweeter still, the bassist. There would be musical firewood in the latter case.

LAWRENCE BARRETT has contracted to bring out "Rienzi" in imposing style at Niblo's on May 2. We shall have to take this in the sake of old times. We have seen Eddy, Tom Hamblin and Jack Scott in "Rienzi," but that was over thirty-five years ago, and in a spot where we could enjoy it, the boy on our right flank eating a pig's foot and the urchin on our left hiding away peanuts by the peck. "Old Man" Wallace (by whom we mean not Harry, but his younger brother, Jimmy, the father of Old Jack of to-day) tried to make a "go" of "Rienzi" just about the time that A. Oakley Hall played doctor long enough to prove that Mrs. Cunningham had made a failure of it by trying to have a baby named Burdell; but we did not see him, as the outbreak of a theatre fire on Broadway, near Brown street, was too high-toned for us except on Pay-night. On general principles, Jimmy ought not to have made a great success, because he was in, one day, owing to a lack of railroads in the day when he was wont to go about the country riding days, as nearly as possible. Scott was over-proud about the belly, and too squat altogether, besides being too much addicted to influenza; while Eddy, who had

been built for a tenor robusto, hadn't the "voice" of dignity so necessary in those days to give effect to "Rienzi's" last of the Tribunes! But Tom Hamblin! Ah! he was a true looker! For as Coriolanus was great in the region of the calves, but Tom Hamblin was great all over, alike as "Rienzi," as "Cory," and as "Alci" in "The Last Days of Pompeii." It is true that he had asthma, but so had "Old Man" Wallace. There used to be a popular idea that Hamblin, because he was a noble-looking Roman, was a stern parent and a severe husband. On the contrary, he was most indulgent. In those days, whether one walked through Broadway on a nice afternoon, or through the Bowery, or along Hudson street in the vicinity of Billy Burton's St. John's Park domain, or through Grand or Broome street, one was certain to meet Mrs. Hamblin. It might not be Elizabeth, or Eliza, or Josephine Clifton's half-sister; but it was Mrs. Hamblin just the same. There were so many of her that Tom never attempted to keep her in. He went out a great deal himself, he is known. One of the Mrs. Hamblins, by the way, adapted one of the three "Rienzi's" known to the American stage. That was Louisa.

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professionals.

NEW YORK, FEBRUARY 15, 1887.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday nights in the following places reach us by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence and Newark.

Flashes from 'Frisco'—Clara Morris Still Attracting Large Audiences—Theatrical Business Generally Good—Jaguarine and Capt. Jennings to Meet Once More.

SAN FRANCISCO, CAL., Feb. 15. BALDWIN THEATRE.—Clara Morris has been a great success. The house last evening was filled to overflowing to witness her "Camille." Theatre-parties have been a feature of her engagement. "Faust" will be given an elaborate production by a company headed by Lewis Morrison, who commences an engagement here Feb. 21.

BUSH STREET.—Hermann continues here. Carlton Opera Co. opens Feb. 21.

CALIFORNIA THEATRE.—"The World" was put on 13, with E. J. Buckley, W. H. Thompson, Dollie Greer, Eleanor Barry and Helen Mason in leading roles.

ALCAZAR.—J. R. Ormsler and Phoebe Davies continue their engagement, and are still doing "Monte Cristo." The attendance last week was very large.

BRIEF MENTION.—Jaguarine will again appear at the Mechanics' Pavilion Feb. 22 in a mounted sword-contest. "The Standard Theatre" is still dark. "Vanola" has been engaged to appear at the Wigwam. Nellie McMahon, Cosgrove, Bertha Hoffman and Gus Saville are the latest announcements at the Fountain. Ben Cotton is under engagement to appear at Morosco's Amphitheatre. The Penders are back in town.

Boston Openings—J. S. Haworth Joins the Elks.

BOSTON, MASS., Feb. 15. The Boston last night was not particularly crowded; still a good-sized audience saw the National Opera Co. open a return engagement of week with "Lohengrin." C. E. Locke begged the indulgence of the audience for Wm. Candidus, who was suffering from a bad cold. "Lorraine" made a favorable impression on a fair-sized house at the Globe, who gave evidence of its great pleasure at the few, perhaps half dozen, capital numbers. The finale at the end of the second act is charming in its quaint melody. Gertrude Griswold was quite successful in the Madeline role. Pergini, Gloppler and Emily Soldene were well received. "Hoodman Blind" opened its second week finely. There was an excellent audience at the Museum. "Antoinette Rigaud" is the name of the piece in rehearsal for production to follow "Held by the Enemy." The Howard held a tip-top audience to see the "Ivy Leaf." Both the Bijou and Windsor opened in capital style, and the Hollie had very few vacant chairs. J. S. Haworth was initiated into the Elks, Boston Lodge, Sunday night.

Augusta's Only Theatre in Ashes—Mrs. D. P. Bowers and Company Heavy Losers.

AUGUSTA, GA., Feb. 15. The Masonic Theatre is in ashes. One hour after the close of matinee, Saturday, Feb. 12, when Mrs. D. P. Bowers presented "Lady Audley's Secret" to a big attendance, the theatre was discovered to be on fire, and so fierce and rapid were the flames that nothing could be saved from the impending ruin. The troupe lost all their baggage and wardrobe, and many of them had nothing left but the clothing they had on. Their loss footed up some \$20,000. They left here yesterday at 5 P. M. for New York. The Masonic Theatre was erected by the Masonic fraternity in 1881-2, and formally opened Sept. 7, 1882, by S. H. Cohen, manager, the Big Four Minstrels appearing. Mr. Cohen has retained the management to the end. The building cost between \$75,000 and \$80,000, and was insured for \$45,000. The owners will not rebuild the theatre. I understand that a new theatre will probably be built at once by a stock company; but for the present we are practically without a place for companies to perform in, and all having dates here will take notice accordingly.

Lawrence Barrett's Enthusiastic Reception in Chicago, Where Rice's "Evangeline" Also Scores Success.

CHICAGO, ILL., Feb. 14. When Lawrence Barrett walked out on the stage last night at the Chicago, he looked over a mass of faces filling every nook and cranny of the house. It was a tremendously large audience, and went wild with enthusiasm over "Rienzi." Not satisfied with calling Barrett before the curtain time and again between acts, they called him out five times after last curtain. "Rice's 'Evangeline' at Hooley's was the only other great attraction at down-town houses this week. Being a great favorite here, people were turned away at the opening performance, and the engagement bids fair to be phenomenally profitable. At McVicker's, Mrs. Langtry opened her third week with revival of "Wife and Peril" to a smaller audience than she has been accustomed to, caused by dreary rain and almost insupportable streets. The Columbia was well filled at second week of "Corydon." Fair business was done at Grand by Lillian Olcott in "Theodora" for second week.

Louisville's Latest Locals.

LOUISVILLE, KY., Feb. 15. Frank Mayo opened at Macaulay's in "Nordack" to a rather light house. Harris' Museum had a big matinee and a rousing house at night to see "Chris and Lena." Masonic Temple opened with Calmer's Comedy Company to a fair house. The New Buckingham opened Sunday night to "Standing Room Only" at half-past seven, to witness the "Adamless Eden" Company. A repetition occurred last evening, with prospects of continuing

throughout the week. The Grand Central opened to a big house with a good variety show. Vic Valvo made a decided hit by her graceful dancing.

Sunday Continues to be the Big Day for Mound City Theatres.

ST. LOUIS, MO., Feb. 15. "A Parlor Match" was presented to a packed attendance at the Olympic Sunday night. Hoey's new topical song made a never-ending hit. Marguerite Fish was received by a good attendance at the Grand. Her songs were well sung and received double encores. Ezra F. Kendall drew a good audience to the People's to see "The Kids." "The Standard" was crammed to welcome "The Silver King." The company is a fair one. Chas. Bowser's "Dollars and Dimes" was presented to a fair attendance. The play seems a strong one, and J. F. Brien, Helen Blythe and Charles Bowser did some clever work. All the theatres had big matinee Sunday.

Kate Castleton's "Crazy Patch" Delights Kansas City.

KANSAS CITY, MO., Feb. 15. Kate Castleton's "Crazy Patch" at the Coates last night had a big and highly delighted audience. At the Gillis Baird's Minstrels were well received. The Walnut-street had a big attendance.

Edwin Booth Opens to Big Business in the Crescent City.

NEW ORLEANS, LA., Feb. 15. Booth opened to a twenty-five hundred dollar house in "Richard III." at the Grand. Davenport had a fair audience at the St. Charles in "Much Ado About Nothing." Bidwell's stock produced "Lost in London" at the Academy, paying business. Chas. "Octagon" drew well at the Avenue. "Pink Dominoes" by the Huntley-Gilbert Co., filled Faranta's. The Sunday law, which was rigidly enforced yesterday, was not detrimental to the theatres, and restaurants also profited.

Whitney Allows "Uncle Sam" Possession of His Theatre, and Leaves J. Z. Little out in the Cold.

DETROIT, MICH., Feb. 15. "Kirkaly's 'Batcatcher' opened at White's to full house, top and bottom, making an instant hit. A placard on Whitney's reads: 'This house in possession of U. S. Government. Little's 'World' was billed and scenery is expected between Whitney and Little in consequence. It is reported that Sackett & Wiggins will have to get more room. This is the only solution.

Hughes' European Novelty Company a Day Late.

CLEVELAND, O., Feb. 15. "Saints and Sinners" was presented to a good attendance at the Euclid. "The Gladiator" in "Mighty Dollar" opened to a fair audience at the Park. "A Wife's Honor" was given to a good attendance at the Cleveland. Hughes' European Novelty Co. failed to make connections, but open to night at the People's.

Close of a Museum.

FALL RIVER, MASS., Feb. 15. The Central Museum is closed. The building was rented Feb. 2, to a furniture firm, for a term of six months from date.

Warde Warmly Welcomed.

FORT SCOTT, KAN., Feb. 15. Frederick Warde opened in "Gaiety, the Gladiator," last night, to a large and very enthusiastic audience.

'Humpty Dumpty' and 'Princess Ida' Doing Well in the Flour City.

ROCHESTER, N. Y., Feb. 15. Denier's "Humpty Dumpty" opened at the Academy to a packed house. Stetson's Opera Co. in "Princess Ida" at the Grand were well received, and had a good attendance. At the Casino a straight variety bill was given to a large audience.

Indianapolis Items.

INDIANAPOLIS, IND., Feb. 15. Frederic Brynott, at Grand, had a good house last night. Bennett & Montford's Opera Co., at the Grand, had a large attendance. Howard's Minstrels, at the Casino, did fairly.

Packed Houses Everywhere in the Smoky City.

PITTSBURGH, PA., Feb. 15. Dixey filled the Opera-house. "My Partner" crowded the Bijou. "Mug's Landing" turned people away from Harris' Museum. Tissot's Cometa did the same thing at the Academy.

Philadelphia Good to the Players.

PHILADELPHIA, PA., Feb. 15. Everything opened fairly well all round at the theatres last night.

MISCELLANEOUS WIRINGS.

BROOKVILLE, IND., Feb. 14.—Irene Taylor closed a four nights' engagement Feb. 11, Manager Charles Schuch of the Opera house says the business was the largest ever done in this place. ST. LOUIS, Feb. 14.—The Grand Theatre last night was packed to the doors, and "Taken from Life" packed the house at the matinee. ST. LOUIS, Feb. 15.—Sheehan & Co. at the Grand Theatre, and did well. TROY, N. Y., Feb. 15.—Pat Rooney's Comedy Co. carried the banner of the successful afternoon at the Grand Theatre. The world Opera-house, according to Manager William Hickey, NEW ORLEANS, LA., Feb. 15.—Benedict's "Monte Cristo" closed at the Avenue Theatre to a good house.

FOREIGN.

DOVLY CARTE'S Company, organized for the New York production of "Ruddigore," appeared for the first time in London at special matinees at the Savoy Theatre Feb. 9 and 10, and a grand success. Theatrical manager and Courtice Pounds, Kate Foster and Elsie Cameron are in the cast.

"PRINCESS CARLO FLOT" by Hilda Hilton, was given at a private performance, Jan. 31, at the Novelty Theatre, London, Eng. The play is said to be a dire failure.

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ALPHABETICAL ROUTINGS.

To insure insertion, routes must be mailed so as to reach us not later than Monday morning.

DRAMATIC COMPANIES.

Almeida's—Detroit, Mich., Feb. 17-19, Cleveland, O., 21-26. Arnot's, Louise—Roanoke, Va., Feb. 14-19, Lynchburg, 21-26. Asterstrom's, Willie—Lowell, Mass., Feb. 14-19, New London, Ct., 21-26, Bridgeport, 23-26. Albrecht's, Louise—Pittsburg, Pa., Feb. 14-19, Chicago, 21-26. March's, Harry—Cleveland, O., Feb. 17-19, Clay Centre, 21-23, Blue Islands 24-26. Atkinson & Cook's—Reading, Pa., Feb. 14-19, Easton 21-23, "Adonis," Rice & Drury—Pittsburg, Pa., Feb. 14-19, Cincinnati, O., 21-26. Around the World, etc., Kraljics—Detroit, Mich., Feb. 14-19, Toledo, O., 21-26, Sandusky 23, 24. Around the World, W. J. Fleming's—Springfield, Ill., Feb. 17-19, St. Louis, Mo., 21-26. Aphrodite, Atkinson's—Hartford, Ct., Feb. 17-19. A Song Salute, T. J. Farron's—Nashville, Tenn., Feb. 17-19. "A Home in London"—N. Y. City Feb. 14-19, Brooklyn 21-26. Booth's, Edwin—New Orleans, La., Feb. 14-19, Houston, Tex., 21-26. Barrett's, Wilson—Washington, D. C., Feb. 14-19, Baltimore, 21-26. Barrett's, Lawrence—Chicago, Ill., Feb. 14-19. Brouncaut's, Dion—Boston, Mass., Feb. 14, indefinite. Breyer Comedy—Olin, Pa., Feb. 14-19, Narens 21-26. Baker's, P. F.—Louisville, Ky., Feb. 14-19, Hamilton, O., 21, Dayton 22, Littleton 23, Springfield 24, Urbana 25, Bandmann's, D. E.—Springfield, Mass., Feb. 14-19, Trenton, N. J., 21-26. Belmer's, Harry—Newburyport, Mass., Feb. 17, Nashua, N. H., 18, Lowell, Mass., 19. Bieler's, Florence—Hannibal, Mo., Feb. 17, Louisiana, 18, Quincy, Ill., 19, Springfield 21, Decatur 23, Jacksonville 24, Lincoln 25, Streator 26. Barry & Fay's—Fort Scott, Kan., Feb. 17, Springfield, Mo., 18, Joplin 19, Parsons, Kan., 21, Wichita 22, 23. Brien's, Annie—Hoboken, N. J., Feb. 14-19. Bieler's, Harry—Hartford, Ct., Feb. 14-19. Buchanan Comedy—Council Bluffs, Ia., Feb. 14-19. Bratton's, Fred—Fort Wayne, Ind., Feb. 17, Lima, O., 18, Piqua 19, Cincinnati 21, Cleveland 23. Blythe's, Oliver—Lexington, Ind., Feb. 17, Hot Springs, Ark., 18, Little Rock 19, Memphis, Tenn., 21-23, Nashville 24-26. Bowser, Mrs. D. P.—Jacksonville, Fla., Feb. 17, St. Augustine 18, 19, Savannah, Ga., 21, 22, Charleston, S. C., 23-26. Boyd's, Golda's—Washington, D. C., Feb. 14-19, Annapolis, Md., 21-22, Frederick, Md., 23, 24, Alexandria 25, 26. Boyd's, Key's—Sanger's—Easton, Pa., Feb. 18, Trenton, N. J., 19, Williamsburg, N. Y., 21-26. "Black Crook," Moulton & Baker's—Richmond, Ind., Feb. 17, Anderson 18, La Fayette 19, Indianapolis 21-23. "Black Crook," Kirkaly's—N. Y. City Feb. 14-19, Cleveland, O., 21-26. "Brave Woman," etc., Hardie & Von Leer's—Chicago, Ill., Feb. 14-19, Columbus, O., 21-26. "Boy Tramp," Mue. Neuville's—New Albany, Ind., Feb. 17-19. Curtis, M. B.—Lawrence, Mass., Feb. 21. Glaser & Bernard's—Fond du Lac, Wis., Feb. 14-19. Crowell's, Foy—Meadville, Pa., Feb. 14-19, Franklin 21-26. Chambers, H. T.—New Orleans, La., Feb. 14-19. Church's, Lottie—Grand Rapids, Mich., Feb. 14-19. Clifton's, Edwin—Osborne, Kan., Feb. 17, Cawker City 18, Beloit 21, 22, Concordia 23, 24, Minneapolis 25, 26. Clayton's, Kate—Austin, Tex., Feb. 17, Waco 18, Fort Worth 19, Dallas 21, 22, Sherman 23, Paris 24, Denison 25. Coghlan's, Rose—N. Y. City Feb. 14-19, Philadelphia, Pa., 21-26. Calhoun's, Kate—Lincoln, Neb., Feb. 17, Omaha 18, 19, Council Bluffs, Ia., 21, Sioux City, 22, Cedar Rapids 23, Iowa City 24, Des Moines 25, 26. Cogswell's, Elsie—Carlisle, Pa., Feb. 14-19. "Coke," Chicago, Ill., Feb. 14-19, South Bend, Ind., 21, Lansing, Mich., 23. "Gold Day"—Indianapolis, Ind., Feb. 21-26. Davenport's, Fanny—New Orleans, La., Feb. 14-19, Mobile, Ala., 21, Montgomery 22, Selma 23, Birmingham 24, Chattanooga 25, Knoxville 26. Downing's, R. L.—Tulsa, Okla., Feb. 17, Boston, Mass., 21-26. Downing's, J. J.—Syracuse, N. Y., Feb. 14-19, Rochester 21-26. Davis's "Vacation"—Lowell, Mass., Feb. 17, Lynn 18. Davis's, Clara L.—Auburn, N. Y., Feb. 17, Seneca Falls 18, Geneva 19, Rochester 21-23, Hornellsville 24, Olean 25. "Devil's Auction"—Montreal, Can., Feb. 14-19, Toronto 21-26. "Dollars and Dimes," C. W. Bowser's—St. Louis, Mo., Feb. 14-19, Decatur, Ill., 21, 22. Evans, Lizzy—New Haven, Ct., Feb. 21, 22. Evans & Hoey's—St. Louis, Mo., Feb. 14-19, Chicago, Ill., 21-26. Emmet's, J. K.—Albany, N. Y., Feb. 14-19, N. Y. City 21, 22. Elster's, Effie—Attleboro, Mass., Feb. 17, New Haven, Ct., 18, N. Y. City 21-26. Early, N. H.—Trenton, N. J., Feb. 14-19, Hoopston 21-26. "Evangeline," E. E. Rice's—Chicago, Ill., Feb. 14-19, Minneapolis, Minn., 21-26. Florence, Mr. and Mrs. W. J.—Cleveland, O., Feb. 14-19, Fort Worth 18, Little Rock 19, Memphis, Tenn., 21-23, Nashville 24-26. Forsythe's, Kate—Cincinnati, O., Feb. 14-19. Fortescue's, May—Baltimore, Md., Feb. 14-19, Brooklyn, N. Y., 21-26. France's, Sid C.—Chicago, Ill., Feb. 14-19. Frayne's, Frank I.—Baltimore, Md., Feb. 14-19. "Fanny," Mrs. J. J. Fairmount, 23, Cleveland 25. "Frankie," Eben Plympton's—N. Y. City Feb. 14-19. "Furber's Fool"—Cleveland, Tex., Feb. 17, San Antonio 18, 19. Gray's, Ada—Newark, N. J., Feb. 21-26. Gardner's, C. A.—Montreal, Can., Feb. 14-19, Toronto 21-26. Gwynne's, Myra—Little Rock, Ark., Feb. 17, St. Louis, Mo., 21-26. Gray & Stephens—Harrisburg, Pa., Feb. 14-19, Wilmington, Del., 21-26. George's, Grace—Great Bend, Kan., Feb. 14-19. Gaiety Theatre, W. W. Bittner's—Oberlin, Kas., Feb. 14-19. Grimmer-Davies—San Francisco, Cal., Feb. 14-19. Granger's, Maude—Chicago, Ill., Feb. 14-19. Gough's, Eunice—Rockford, Ill., Feb. 14-19, La Salle 21-26. "German Detective," Charles R. Hunt's—Trichville, O., Feb. 17, Mingo Junction 18, Martin's Ferry 19, Moundsville 20, W. Va., 21, Fairmount 22, Cleveland 23. "Ierodon's, Agnes—Chicago, Ill., Feb. 14-19, Milwaukee 21-26. "Jack and the Beanstalk," R. I. Feb. 14-19, Pawtucket 21, Woonsocket 22, Taunton, Mass., 23, Milford 24. Harold's, Maggie—Shenandoah, Pa., Feb. 17-19, Pottsville 21-26. Howard-Jerome—Tulsa, Okla., Feb. 14-19, Aylmer 21-26. Hines's, Sallie—Chester, Pa., Feb. 14-19, Phoenixville, Pa., 21-26. Hamilton's, C. E.—Duquoin, Ill., Feb. 17-19, St. Louis, Mo., 21-26. Huntley-Gilbert—New Orleans, La., Feb. 14-19. "Held by the Enemy," W. H. Gillette's—Toledo, O., Feb. 17, Springfield 18, Dayton 19, Louisville, Ky., 21-26. "Humpty Dumpty," Denier's—Rochester, N. Y., Feb. 14-19, Buffalo 21-26. "Hoodman Blind," French & Sanger's—Boston, Mass., Feb. 14-19, Baltimore, Md., 21-26. "Hoodman Blind," B. F. Horning's—Cincinnati, O., Feb. 14-19, Chicago, Ill., 21-26. "How to Succeed in Business," W. H. Gillette's—Toledo, O., Feb. 14-19, Springfield 18, Dayton 19, Louisville, Ky., 21-26. "Jack," Eben Plympton's—N. Y. City Feb. 14-19. "Knight's, Mr. and Mrs. G. S.—Elmira, N. Y., Feb. 17, East Saginaw, Mich., 23. Keane's, J. H.—Milwaukee, Wis., Feb. 14-19. Kenble's, Frankie—N. Y. City Feb. 14-19. Kendall's, Ezra—St. Louis, Mo., Feb. 14-19, Milwaukee 21-26. Lyon's Comedy—Portland, Ind., Feb. 14-19, Hartford 21-26. Lisle's, Rose—Pottstown, Pa., Feb. 17-19, Allentown 21-26. Lyeon Theatre, A. K. Wilber's—Wellington, Ill., Feb. 14-19. Lett's—Atchison, Kas., Feb. 17, Topeka 18, 19, Colorado Springs, Col., 21, Pueblo 22, 23, Leadville 24-26. Lewis's, Ella—Philadelphia, Pa., Feb. 14-19. Lillian—La Crosse, Wis., Feb. 14-19, Dubuque, Ia., 21-26. Langtry's, Mrs.—Chicago, Ill., Feb. 14-19, Newark, N. J., 21-26. Lieb's, Beatrice—Mattawan, N. Y., Feb. 21, Poughkeepsie 23, Waterbury, Ct., 24, Danbury 25, New Britain 26. Lyle, Val E.—Ceres, Cal., Feb. 17, Pottsville, N. Y., 18, Olean 19, Franklin 21. "Lights of London"—N. Y. City Feb. 14-19, Reading, Pa., 21-26. "Lost in London," Newton Beers'—Philadelphia, Pa., Feb. 14-19, Wilmington, Del., 21, Harrisburg, Pa., 22. Altona 24, Johnston 24. "Lost in London," C. W. Cawthorn's—Birmingham, Ala., Feb. 14-19, Rome, Ga., 21-26. Mather & Margaret—Boston, Mass., Feb. 14-19. Murphy's, Joseph—Jackson, Mo., Feb. 17, Toledo, O., 18, East Saginaw, Mich., 24, Bay City 22, Grand Rapids 24, Kalamazoo 24. Mitchell's, Maggie—Kansas City, Mo., Feb. 17-19, St. Louis 21-26. Murray & Murphy's—Woonsocket, R. I., Feb. 17, Milford, Mass., 18, Marlboro 19, South Framingham 21, Waltham 22, Attleboro 23, North Attleboro 24, Taunton 25, New Bedford 6. Niles's, G. C.—Streator, Ill., Feb. 18, Chicago 21-26. No. 100—Brooklyn, N. Y., Feb. 14-19, Washington, D. C., 21-26. Nudell's, R. B.—Baltimore, Md., Feb. 14-19, Paterson, N. J., 21-26. O'Connell's, J. J.—Yonkers, N. Y., 23, Albany 21-26. Mad'ers, Minnie—Akron, O., Feb. 17, Cincinnati 18, Wheeling, W. Va., 19. Margaret's, Richard—Philadelphia, Pa., Feb. 14-19, N. Y. City 21, indefinite.

Murray's, Dominick—Washington, D. C., Feb. 14-19, Pittsburg, Pa., 21-26. Mayo's, Edwin E.—Brooklyn, N. Y., Feb. 14-19. Morris's, Clara—San Francisco, Cal., Feb. 14-19. Morton's, George—Brooklyn, N. Y., Feb. 14-19, Paterson, N. J., 21-26. Mayo's, Frank—Louisville, Ky., Feb. 14-19, Vincennes, Ind., 21, Terre Haute 22, Indianapolis 24-26. Neville Sisters—Portland, O., Feb. 14-19. Markham's, Pauline—Grand Rapids, Mich., Feb. 14-19. "Monte Cristo," James O'Neill's—Brooklyn, N. Y., Feb. 14-19, N. Y. City 21-26. "May Blossom"—Columbus, O., Feb. 14-19. "Messenger from Jarvis Section"—Baltimore, Md., Feb. 14-19, Washington, D. C., 21-26. "Maggie's Landing," Francis Bishop's—Pittsburg, Pa., Feb. 14-19. "Minute Men," J. A. Herne's—Milwaukee, Wis., Feb. 14-19. "Main Line"—Williamsburg, N. Y., Feb. 14-19, Jersey City, N. J., 21-26. "Michael's rogoff"—Denver, Col., Feb. 14-19, Kansas City, Mo., 21-26. "Nobles," Milton—New Castle, Pa., Feb. 17, McKeesport 18, Cumberland 21, 22, Wilmington, Del., 22. Negrotto's—Cedar Rapids, Ia., Feb. 14-19. Nugent & Gleason's—Metropolis—Baldwinville, N. Y., Feb. 14-19, Tully 21-26. Noble's, Warren—Indianapolis, Ia., Feb. 14-19. "Neck and Neck," etc.—Williamsburg, N. Y., Feb. 17, 18, Pittsburg, Pa., 21-26. "Night Off," H. Sheppard's—Columbus, O., Feb. 17-19. "Noble's

keepers of Duluth, and a wealthy man, and formerly a captain on the Lakes, fell out of Box No. 1 at the Com-

his neck being broken. He had been apparently somewhat, and insisted on sitting on the box railing, his back being supported by one side of the box opening in which he sat; and, as he was seated, one of his friends, who were leaving the box at the end of the third act, he plunged headlong to the stage. He was at once rescued by the troupe, and being brought down had run over to spend the evening with Minneapolis friends. He was a member of Minneapolis Lodge of Elks, No. 796, and was president of the same. W. Brown, manager of the Comique, has his annual benefit 22..... In the absence of Stage manager, Geo. Walters, the curtain at the Comique, Eddie Gilbert looks after the "props."... McCabe & Young's Colored Minstrels returned on a tour through the southern part of the State under the management of Alfred Hale, a young man of this place, who had no experience whatever in that line. They came from Chicago, where they were doing well. Hale returned to Minneapolis, where he was followed by the troupe (eightheen in number), who claim he owes them \$100, and that he has pocketed more than sufficient money to pay the seven of them who are tempted to "take it out of his hide" at his hotel 10, but friends interfered in his behalf. At last accounts they were making efforts to get together for detrauding them.

Duluth.—The Grand Opera-house was well-filled Feb. 8, to hear Prof. Brooks and his band in concert. The sale of seats for the second concert, say, is big. The new managers are hustlers. They say the house will not be dark so often as in the past. Abbie Carrington and a company will appear in concert here, and a company of four or five will appear at the Fifth-avenue Dramatic Co., will open an engagement of three weeks. Geo. Walters of Waters Dramatic Co. is in town, and wants some time at the Grand.... The Duluth Theatre will sell to the doors of the city, and have a good business. The new people, Minnie Kay, the Carrolls (Ed. and Lew), Bobby Carroll, Ella Leon, Martin and Lonsdale, and Don Ferrary (who brought down the house). The new people for 14 are: Daily and Edwards, Norton and Calahan, Three Albion Bros., Howe, Norton and Calahan, Lee and Wheeler, and the new company of four, Lee and Wheeler. Lea Durand and Galsworthy, at the Duluth Theatre, when the first-part was over, Manager Jackson went off the stage to ring down. The bell was rung twice, but the curtain would not come down. Stage-manager Mordant went off, and called out Billy on the stage, when he was "watched" by all the members and attaches of the house. It was a fine gold-case Howard movement. Billy was taken, but surprised him. The thing was kept very quiet, so it would catch him on his twenty-third birthday.

DISTRICT OF COLUMBIA.

Washington.—At Albaugh's, Richard Mass field, in "Prince Karl," to good houses Feb. 7-12. "Erminie" the best week; Modjeska next.

New National Theatre.—The new theatre opened well, but houses are poor. On the decrease nightly. Newton Gothold, the only American in her company, easily carried the honors in each play. This week, Wilton Barrett. Afternoon of 17, the Elks benefit, which promises a better bill than we have before seen. When the show closes, the Elks will give Harris' BROT.—Frank Frayne, in "Mardo," turned people away each night last week. Domesticated Murray, in "Escaped from Sing Sing," is now here for a week. "Freak from Life" is the next attraction. The bill will pull Billy on the stage, when he was "watched" by all the members and attaches of the house. It was a fine gold-case Howard movement. Billy was taken, but surprised him. The thing was kept very quiet, so it would catch him on his twenty-third birthday.

KERNAN'S WASHINGTON THEATRE.—The International Specialty Co. showed for fair business until they closed last. Gus Hill plays the role of the hero. When last season closed, he showed at the Museum, and had a stationary "standing" sign up throughout his stay.

WASHINGTON LIGHT INFANTRY ARMORY.—The managers of the Aztec Fair are giving Sunday reception now. The attendance is good.

MICHIGAN.

Detroit.—"Kilrally Bros." "Rat catcher" is a White's Grand Jan. 14 for the week. Hubert Wilk is a particular favorite here, and the engagements promises to be successful. McNish, Johnson & Slavin's "Saints and Sinners" is doing well. "Faithfully," 7, 8, 9. McCull's Opera Co., in "Faithful," 10, 11, 12. "Black Hussar," 11, 12 (ustinee), for very large business. Geo. K. Knight is down for three dates next week. Langtry, Fortescue, Modjeska, Bernhardt, and others, and other rare offerings are to follow in the near future.

RACKETT & WIGGINS.—Bobby Newcomb and family have made a hit and are held over. The Hummel Leopard Family, the McCarthers (John and Nellie) and Chase, Burke are the new names for the current season. Van Landingham and his wife, in "The Bricks"—Mr. and Mrs. W. F. Florence 10, 11, 12..... Melnotte's Jockey Minstrels closed their week here 12..... "Archery" at Atlanta, Ga., is about ready now for the public. The painter, Fred H. John, Jr., right is back again from Washington. He has talked with the President and—well, he isn't saying a word. Mr. Mackin, black years ago..... C. W. Boyd, who keeps things humming at the Wonderland, has been secured to quit this material basin in a week or two to take charge of the "Wonderland."

Grand Rapids.—At Powers' Opera-house, Paquita Marchese opened well, but houses are reduced prices. Schubert Club's concert 21. Joe Murphy 23. Cedric Hope's "Saints and Sinners" Co. played to only fair business 7 and 8, owing to the sloppy, rainy weather. Fred Bryton, in "Forgiven, Unforgotten," 9 and 10, playing for the benefit of a local military organization, closed the house 12.

REDMOND'S OPERA-HOUSE.—Mr. Redmond is present managing his own house, and has several bookings for the new few weeks. Maude Gray opens there three nights.

WONDERLAND.—Lottie Church week of 14. Closing 12: Mamie Wallace's Co., to an average week's business.

SMITH'S OPERA-HOUSE.—The straight variety bill gets here hold a good patronage. There is a lot of cheap prices prevailing elsewhere. Openings 1. The Luprolia, Bensley, Alice Gleason, Williams and Brannon, La Rose Brothers. Remain: Bobby Daly, Lottie Ray, Elmo Eddie, Johnny Ray, Maude Gray and others.

NOTES.—Owing to the extremely high water in the river, the business of Smith's Opera-house was flooded, squelching the farces, leaving the house rather bare. The water was so high that the stage was almost entirely flooded, but as it is also flooded, but as yet no damage has been done. A performance by Danish actors, in the Danish language, was given Wednesday night. The audience consisted of dinarians auditors. C. W. Coudlock was greeted by round of applause on his first entrance 7..... Four tickets were sold, and all at cheap prices. Who is coming out winter?

Ann Arbor.—Herr Andrew's Swiss Warblers entertained an audience of 2,000 at University Hall Feb. 7. "Saints and Sinners," under the direction of Cedric Hope, at the Grand, was well received by a fairly large house. Redmond's Opera-house, under the management of Fred Bryton, has the assurance of a packed house.

Jackson.—The Tivernier Dramatic Co. finished their two weeks' engagement at popular prices Feb. 7. Their last performance was "The Pirates of Penzance," which was well received. Shelly's Wild West, having recently unclaimed cowboys and a domesticated bear, has been running since Feb. 7. The audience was very good. Things seem to be at a stand-still this house for the present, as I am unable to get any more news from the place. Coming: Joseph Murphy, "Jerry Grogg," 17, at Hibbard's.

Kalamazoo.—At the Academy of Music Feb. 5, J. A. Stevens in "Great Wrong Righted" to large houses. The Stinsons in "The Prince of Wales" enthusiastic audience. Mr. Coudlock, who is so well liked in this city, was repeatedly called before the curtain during the performance. The audience was very good week. Things seem to be at a stand-still this house for the present, as I am unable to get any more news from the place. Coming: Joseph Murphy, "Jerry Grogg," 17, at Hibbard's.

MISSISSIPPI.

Vicksburg.—Nothing is booked for the Opera-house for week of Feb. 14. The Gilbert Co. opens here 7 in "Galley Slave" to "Standing room only" houses. The house is full. The audience is very good. To-night 10 "Under the Gaslight." This company draw well here. Their play record dates in April..... I have a ways heard managers of companies say that this town beats any place they ever sang for people in the South. I have heard of many companies thought would watch and see, and by actual count there were forty-two. I was amused at one. He presented card. Across it was printed in big red figures "1887." I was standing about ten feet from the doorkeeper, and saw the card. I was amused at one. He presented subject, but do not like to take up too much of your valuable space. With, however, that those who hold credentials for papers in this town would please

unusually large business. This was his third visit within the past year, and every time he has been greeted by a larger audience. C. H. Hoy's Co. presented "A Financier" 10 to a large audience.

In the same capacity for Dunn, Michael H. Chicago was referee. On the left of the arena and his five assistants were grouped threeously around their two forges and anvils. The right of the stage were Campbell and his assistants. When the hammer was raised, the iron was placed on the anvil as each of the men and the house resounded with the ring of the hammers as the blows rained down the rod was bent to the proper curve. It was work for the two men and their assistants for about four or seven minutes, when Dunn ordered his assistant to place the last of the rods on the anvil. Considerable money changed hands on result, most bets being made on the time. The previous time of which we have any record is 47m. 47 s., made by Peter Haley at Shenandoah, Pa., Jan. 29, 1867.

The Conny Island Rod and Gun Club will have a shoot at the Parkville, L. I., track this (Wednesday) afternoon.

THE Eureka Hare and Hounds will meet in Brooklyn Feb. 18, and vote on the proposition to have championship cross-country run.

the Firth of Forth, near Queensberry. Being a rare visitor in that locality, it excited much curiosity.

THE violinist is always up to his chin in business.

"DIVORCE is well enough," writes a woman to a Paris newspaper, "but for my widowhood. It is surer still."

CHESS.

THE SCHACHTING, under its new editors, exhibits each of them striking out ably and freely in his own special department. There seems to be rather more of problem matter, and rather less of distinctive German chess than usual; but, in the main, there is the familiar appearance. We were disappointed at seeing nothing respecting the projected match Paulsen vs. Steinitz. We cordially extend the hand of greeting to the newcomers, and expect speedily to become excellent friends.

THE MATCH, Berlin vs. Leipzig, has reached the thirty-fifth move, and is a highly interesting situation. We now intend to give one of the games next week, and the other the week following.

THE BOSTON (Mass.) players are taking some praiseworthy measures at once to spread and popularize chess, and build up their club. They more especially set apart one night in a week to inviting visitors, and then their best men make a point of exerting their skill to entertain their visitors in every way—including beating! They instruct where they may with propriety; honestly and generously praise their friends where they do well. There's a club that's going to flourish. The time has gone by, if it ever was, when solemn airs of superiority, under the cloak of rigid dignity, can evoke any honor to chess or respect for the practitioners. Located doors, with an inner and outer guard, after the similitude of a secret order lodge-rooms, are no longer prized adjuncts to the enjoyment of the game.

FOR THE PURPOSE of promoting the interests of "State Chess Associations" already existing, and of encouraging and aiding the formation of such organizations in States where none as yet exist, a host of enthusiastic amateurs have established a new and valuable chess column in *The Weekly Star* of this city. The ultimate object of these commendable efforts is to make of these State organizations so many strong pillars on which the more imposing structure of a National Chess Association may be safely erected, with reasonable assurance of stability and extended usefulness. We heartily wish their efforts an ample success.

Solutions.
Of Enigma No. 1,570.—The direct mate. 1. B to K R 6; 2. K to his 4; 3. Q to her 3; 4. Q R to his 5; 5. K to K 8; 6. Q to her 4; 7. K to his 4. K mates—Black has no essential choice.
The ultimate—1. B to K R 6; 2. K to his 4; 3. Q to her 3; 4. Q R to his 5; 5. K to K 8; 6. Q to her 4; 7. K to his 4. K mates—Black has no essential choice.
Of Problem 1,571.—K to K 1; K to K 2; K to K 3; K to K 4; K to K 5; K to K 6; K to K 7; K to K 8; K to K 9; K to K 10; K to K 11; K to K 12; K to K 13; K to K 14; K to K 15; K to K 16; K to K 17; K to K 18; K to K 19; K to K 20; K to K 21; K to K 22; K to K 23; K to K 24; K to K 25; K to K 26; K to K 27; K to K 28; K to K 29; K to K 30; K to K 31; K to K 32; K to K 33; K to K 34; K to K 35; K to K 36; K to K 37; K to K 38; K to K 39; K to K 40; K to K 41; K to K 42; K to K 43; K to K 44; K to K 45; K to K 46; K to K 47; K to K 48; K to K 49; K to K 50; K to K 51; K to K 52; K to K 53; K to K 54; K to K 55; K to K 56; K to K 57; K to K 58; K to K 59; K to K 60; K to K 61; K to K 62; K to K 63; K to K 64; K to K 65; K to K 66; K to K 67; K to K 68; K to K 69; K to K 70; K to K 71; K to K 72; K to K 73; K to K 74; K to K 75; K to K 76; K to K 77; K to K 78; K to K 79; K to K 80; K to K 81; K to K 82; K to K 83; K to K 84; K to K 85; K to K 86; K to K 87; K to K 88; K to K 89; K to K 90; K to K 91; 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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)
PUBLISHERS.

SATURDAY, FEBRUARY 19, 1887.

ON A BUST.

This week we are to have ball-pool under the latest of a half-dozen codes that have been devised during the past half-dozen years or so. With one slight change, publicly made in 1867, the Phelan code of ball-pool had lasted for twenty-five years. It is not wise to change rules. Having once begun, some rule of never know where or when to stop. One new rule, thoughtlessly designed to meet a particular case, without exercising care to avoid possible complications that only foresight can guard against, will often necessitate three or four others. The main difficulty experienced by those who have mixed up themselves and all pool-players by not letting Phelan's rules alone is the bust.

There was a time when the pyramid was busted by player No. 1 in almost every game. That was when he was No. 1. I had to play the first shot. Trouble began when it was made optional with him to require somebody else to play the opening shot, as, of course, the man who played in his stead had sense enough to know that the other did not mean to give anything away. That was one bad rule. Another was that forbidding a shot with the butt of the cue. Some persons may fancy that this was made in the interest of "scientific pool." Not at all. There has always been somebody with the notion in his head that the old way of busting the balls wore out the cloth. Michael Phelan had this burnt into his ear every month in his life, but he was proof against it. At last it was seconded by manufacturers, who of late years have economized in every appliance of billiards and who saw that to act upon the hint would be to save them the expense of putting a leather on the butt of the cue—not that the leather was of any use in busting the balls, but that it prevented the butt from becoming jagged, which jaggedness might injure the cloth. About 1872 somebody changed the rule without a warning cry to raise a protest, and now, instead of forcing the cue-ball through a dense mass of pyramid the best a player can do is to stand off five feet and fire the cue-ball at it. If his shoulder is in good trim, and the cue-ball or the hit object-ball is a little weather-cracked, something else than the pyramid is likely to give way. It never occurred to those who thus barred out the butt that it would be a good idea to make another rule—a simple one, which would insure the disintegration of the pyramid without any "scratch," "two-scratch," "three-scratch," "four-scratch," "Old Scratch" regulation. They have gone ahead with their frivolous, piecemeal, and "all-at-sea-in-the-dark" law-making, until now we have almost gently put the cue-ball with the side of the point of the cue without invoking the ire of "Old Scratch"—three points penalty. The roomkeeper has thus had the game made slower for him, but has anything been saved to his cloth? Not at all. It is theoretically charming that the butt of the cue may not touch the cloth, but it is practically nonsense. Why not prohibit the striker from laying his bridge-hand on the cloth? There is friction in its palm as he moves it, and there is also moisture, which rots the cloth. The butt of the cue has been a hundred years, along with the butt in the same way, without any dozen men with a grain of sense apiece becoming satisfied that either were the cloth. When it became fashionable to tinker with pool-rules, as all other rules have of late years been meddled with by the James Freshfields who must come in with every new generation, it would have sufficed to insert a clause forbidding the employment of the butt in any stroke save a bursting one near the deep-end spot.

What is to be done now? First of all, return to the old rule of making the man play first shot who wins it. Next, instead of trying to drive a player to bust the balls, coax him to do it. How? That is for the Little Jimmy Freshfields, who "know it all," to find out. Those who do not think that they know one-tenth so much as a good pool-player, but who, in a hurry, there should be a congress of pool-players and roomkeepers to present to one another the arguments for and against suggested changes. A code having once been framed by a competent deliberative body, the first man who changes it he fancies that in his little noddle lurks the concentrated wisdom of the universe, attempts to change it should be taken to the nearest pump and have brains poured into him.

The players of the country are sick and tired of these changes of rules. The code, as now submitted, is the worst that billiards has ever known. It almost "discounts" the one of 1864, than which nobody ever dreamt there could be worse. It is particularly bad in being egotistical in declaring that "the effort is here made to give every phase of the game, and put the rules in such shape as will meet and decide any question which may arise." Yet these rules are for a call game, and the very first dispute likely to occur in such a game (and which has occurred thousands of times) is not provided for, among several other things that have not been covered. All that the code has accomplished is to upset almost every known and approved principle of billiards and pool; and the pool-player who heretofore has known why he has done this and not that, is left in the predicament of the poor fellow who, having spent years mastering the roots of the English language, is informed by "Little Jimmy" that he does not know what this or that English word means. He is referred by Little Jimmy to the dictionary, which, in order to compete with some other dictionary, has "changed the rules" by giving words new meanings because someone has ignorantly used them in an improper sense, or because some poet, having in mind only the exigencies of rhyme, has deliberately misapplied words, or it is to make Brown's Dictionary bigger than Smith's; and, for the same reason, the present pool-code is bigger than any that has preceded it. But in merit it is the smallest of the lot. It will scarcely stand long enough to fall to pieces in good shape.

THE MONTREAL CARNAVAL, despite the extensive preparations made to insure its rising superior as a spectacle to all other previous similar affairs, was not an unqualified success. This was in no wise the fault of anyone having a hand in the arrangements, nor to lack of appreciation of their efforts by the people of that city, but was attributable solely to an untimely rise in temperature, and consequent thaw, with rain to aid in melting and transforming the beautiful snow into unsightly slush. The programme was carried out to the letter, however, and the many attractive features of the week's jubilee were witnessed and enjoyed by thousands of strangers, to the majority of whom the sights were as novel as they were pleasing.

THE San Francisco people seem not to take kindly to the purported "word contests" between Jaguine and Sergeant Davis. Some of them say that the affair of last week was devised for a "hippodrome." That is strange. It looked to them, inasmuch as she fell from her horse in the first round, as if she could have quite held her own had she pranced around on foot while the Sergeant continued astride. She was declared victor, as it was; but a few of the denizens of the Golden Gate are so ungallant as to find fault because the referee ruled in her favor whenever he was given a chance to rule at all. They forget one thing. These things tend to develop the horse, and therefore they will go on.

The museum-curio business is losing any ingenuity it may have once possessed. The exhibition of a brakeman whose carelessness killed people is indeed a freak—but not of the right kind. By-and-by somebody will suggest that a line be drawn, even in the curio-halls.

It is with pain that, as a gatherer of legitimate news in a legitimate way, THE CLIPPER is forced to record that altogether too many of our amusement professionals are making dates in Ludlow-street jail.

THE HIGH-PRICED BATTER.

We have it straight from Boston that Spalding released Kelly, who is not now deemed advisable for the Chicago Club, only on condition that the Boston Club should not permit him to be transferred to any other organization, exacting a promise from the Boston managers, as we are told, that in case they should ever desire to dispense with his services, Chicago should have the refusal of the big batter. In view of these circumstances, and believing that the Boston managers are not thick-witted, we incline to doubt that Kelly has been sold for so much money as has been represented in the newspapers. The \$100,000 story implies that the Boston folks have not reached the years of discretion. It seems to us that Kelly can join the Boston nine without materially strengthening it so far as improving championship chances is concerned, and that the Boston managers must know this, as well as that Kelly had become a terrible nuisance to the hands of the Chicago. Why not have made use of this knowledge in tempering the price at which Kelly could be got, although letting it appear that Spalding had shown great generosity in commanding so much as \$10,000 merely for placing a player who had proved himself a Tartar where he could do least harm to the Chicago Club? We say this in no disparagement to Kelly as a ball-player. Not only did he lead the National League in batting last season, but he is also regarded by many professionals as the best base-runner in the profession. Our meaning is that he could practically strengthen some other club more than the Boston—for example, the New Yorks. Now let us watch Glasgow. If he goes to Chicago, after Boston has been trying to get him, will there be a tale that will extract much of the cream from the \$10,000 one.

HUTCHENS STILL CHAMPION.

From the pedantic news from the Antipodes which we print this week, it appears that instead of the injury sustained last Fall permanently incapacitating the Australian champion, T. M. Malone, he recovered from much sooner than the learned surgeons he consulted believed he would. So far as his recovery benefited him financially, however, it would have been better had he remained on the retired list during the presence in the Colonies of the English highlander Hutchens, who has, in fact, been sustained a double defeat in the first two of the series of three races arranged to be run by them. The public, however, profited by their champion's restoration to health insofar that they were permitted to enjoy a treat in the sprinting line, the cable informing us that in each event the record was lowered, showing that the victor was compelled to put his best foot forward in order to reach the worsted first. From this it strikes us that the previous defeat of Hutchens by a Queenslander darky named Samuels, who is only vaguely reported, must have been effected in a handicap, in which the colored brother was in receipt of some yards start. If the Englishman had been beaten in a level match the winner's time, at least, would most surely have been wired, as it must have been very fast. Hutchens' journey in the Colonies was briefer than had been anticipated, and then circumstances would appear to have warranted, for, although opportunities for making both matches and money seemed to be offered, he positively refused to remain after Jan. 31.

THE Sunday law in New Orleans may be constitutional, as the courts there have declared; but it is quite stupid, nevertheless, if reports as to it be true. Wine can be sold on the Sabbath, but the wayfarer will hanker in vain for beer; he can buy cigars, but not "plug," maybe not chewing gum, and certainly not oysters or oranges. The proprietors of concert-halls took out licenses for restaurants last Saturday, and the next day sold lunches at the theatre normal tariff for a drink. The lunch was made up of a thin slice of bread, a veneer of ham, and a bottle of wine. The law permits restaurants to keep open and sell wine. It seems to prohibit a man from getting shaved in a regular barber-shop, as we note that it is telegraphed that some of the club-houses sought to earn a honest penny not merely by increasing the force in their barbers, but by having a barber, but also by opening barber-shops on their premises. That Sunday law is like the coon—it has got to come down.

EMILY PAUL, proprietor of the Piccadilly Club-house, on West Twenty-sixth street, this city, claims to have concluded a successful attempt to devour a brace of quail daily for forty-one consecutive days, thus eclipsing Walcott's feat of sixty in thirty days in 1885. The annual pair were eaten before midnight of Feb. 14. We are not advised as to whether the record was kept by the eater himself or by disinterested and reliable witnesses. Mr. Paul is stated to have won several bets on the result, but it seems strange that so little publicity was given to the attempt until the end of the year.

ICE-YACHTMEN have had their inning during the past few days. The cold snap which followed last week's thaw put the ice in capital condition, and the shrieking of the runners has played an accompaniment to the whistling of the biting winds. The long-awaited race for the championship was sailed on Monday, and the appropriately named Jack Frost showed her rudder-plank to a good-sized fleet at the goal, thus winning for the Hudson-river Club the coveted pennant formerly held by the Poughkeepsie. It may have changed hands again before this Clipper was put to press, the Shrewsbury Clipper representatives having promptly challenged the victor to sail for it on Tuesday.

THE Astor and Whitaker families were so intimately associated in the circus-ring that it seems fit that Peter Astor and "Pop" Whitaker should have died within a few weeks of each other. It is a coincidence that Peter died where Frank was brought up—in Harlem. But, though one was known as "Pop," the other was old enough to have been his father. Frank was a good-hearted, trusty little man, and THE CLIPPER office, which knew him so well, will miss him.

THE trotting-track has become somewhat ruffled of late. Too many parties have been trying to get the pole. It is to be hoped that the efforts that are making to bring on the roller of pacification will effectually smooth over the ruts and clear away the "black mud" so that the drivers may again find it easy going. The track will flourish best when it is unencumbered by anything "risky" but the two-wheeler the trotter pulls.

A CASE OF FORGERY.—In our answers to Correspondents this week the compositor has "raised" a figure 3 to 8, and thus has lifted Crane's alleged throw of a baseball from 139½, steep enough, to 189½, which is altogether too steep. It is too late to correct it, but not to expose it. "Another lie called!"

DEATH last week removed from among us several gentlemen of undoubtedly true sporting bent, as well as one or two others who claimed to be sporting men without ever having had any stronger inclination for pastimes than the desire to make money out of them, instead of saving wood.

IN A RECENT GAME in San Francisco, the umpire took up his position in the centre of the diamond, back of the pitcher, and was complimented by the local papers on his "novel and ingenious method of umpiring." It was tried here several seasons ago, and found to be a failure.

DR. RIGLER of Peeth has, it is claimed, succeeded in photographing a bullet as it sped outward from a rifle with a velocity of about a quarter of a mile a second. Now that the horse at full gallop, the swallow in its homeward journey, a flash of lightning in its circuiting, and the bullet in its flight have been caught by the camera, there is nothing left to the scientific photographer but to "catch a flea."

THEATRICAL RECORD.

(Continued from Page 775.)

MAINE.

Bangor.—As a change from everyday theatricals, Prof. Bristol's Horses proved exceedingly agreeable as well as profitable at the Opera-house the past week. Each of the nine performances tested the capacity of the house, and all in all it was the largest week's business done here this season. Next week: Fowler & Warrington's "Skipped" Feb. 14, Redmond-Barry Co., in "Run" 16, Lester & Allen's Minstrels 19, F. H. Fowler, ahead of "Skipped," was engaged at the Bangor Opera-house next week. Frank Torrence, business manager for the Redmond-Barry Co., was also in town. He wishes to be remembered to THE CLIPPER. The Salvation Army have at last quitted Union Hall, and roller skating will be resuscitated under the management of Mason & Glasgow. Their success, however, is very doubtful. Through the kindness of Manager Owen, the orphans at the Children's Home were invited to attend the horse performance the past week. Your correspondent wishes to extend his thanks to J. C. Patrick, manager of Bristol's Horses, for favors. He is a great admirer of THE CLIPPER, and made many friends during his short stay here.

Waterville.—J. M. Wall closed a successful engagement with the Redmond-Barry Co., on his Maine Circuit Feb. 15, at Augusta. The business in Maine for good companies is brisk, but "snags" will not draw. Prof. D. M. Bristol, with his finely educated equines, closed a large week's business at Bangor Opera-house 12, and are due at City Hall, Waterville, 14, for three days.

Brunswick.—The Redmond-Barry Co. played here Feb. 7, in "Rene," to fair house. Brennan & Quinn's Star Theatre Co. come 14 and week, at 10, 20 and 30 cents, and are due at City Hall, Waterville, 14, for three days.

Camden.—A fire occurred in Grand Army Hall morning of Feb. 8. Loss, \$5,000; insurance, only partial.

MONTANA.

Coeur d'Alene.—"Fatty" Carroll's Variety Hall here was burned night of Feb. 12. Lottie Haines, who was sleeping in the building, was cremated.

PROFESSIONAL BUREAU.

DRAMATIC.

Harry L. Churchill has closed his season with C. D. Henry's People's Theatre Company after fourteen months' season. He is now in New York.

Joe Mull, leading or general business, and Chas. H. Haystead, business manager or treasurer, can be engaged for dramatics.

Manager H. L. Churchill advertises for a dramatic company.

Proctor's Novelty Theatre, Brooklyn, N. Y., is playing the standard attractions at popular prices. "The Cattle King" is the bill this week.

The receiver of Bartley Campbell's estate advertises the sale at public auction Feb. 25, of the plays "Matrimony," "Separation," "Fairfax," and "Pauzita." See card.

R. P. Crolius, comedian and character actor, lately with the Metropolitan Opera, will at all times be engaged for dramatics and general acting.

A juvenile man and general actress are wanted for the Coeur d'Alene Dramatic Company.

A full cast for "The Mikado," including chorus, and a conductor, are wanted at the Brooklyn Museum. See card. Season opens Feb. 28.

H. A. Raymond, violinist and pianist, can be engaged. Martin Hogan, McNelly, Johnson & Slavin's Minstrels has made an impression singing McArthur's new song, "My Love Waits There for Me," and Thomas Lewis of W. M. H. Minstrels is also said to be singing it with success.

"Mrs. Murphy's Boy Donnie" and "Who's dat Callin' for me" are the new songs recently published by C. B. Blake & Co. See card.

J. H. Russell, orchestra leader, advertises that he is at home in his case at the AMERICAN N. B. Box 2166.

A new Ethiopian jubilee song is advertised by H. G. Chase. S. W. Doane, clarinetist and alto player, can be engaged. Kelly's taking song, "Peeping Through the Panes," is being sung by Charles Rudolph, with Duprez & Benedict's Minstrels, and he reports it as making a hit. He has a new Ethiopian jubilee song, "The Song of the Nile," as per card.

"Tears, Good-night," waltz-song, and "Baby's Laugh" in her new song, "The Song of the Nile," can be had of George Proprietor Jr., as per card.

Several new songs published by M. Witmark & Sons are advertised in his case at the AMERICAN N. B. Box 2166.

J. F. Mitchell's popular songs are published by Hardin & Co. See card.

The song "He Gets There Just the Same," arranged as a quickstep and a tuba fantasia, is published by Frank Young for the AMERICAN N. B. Box 2166.

The Marlin & Murio musical-agency is advertised elsewhere.

MUSICAL.

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A new Ethiopian jubilee song is advertised by H. G. Chase. S. W. Doane, clarinetist and alto player, can be engaged. Kelly's taking song, "Peeping Through the Panes," is being sung by Charles Rudolph, with Duprez & Benedict's Minstrels, and he reports it as making a hit. He has a new Ethiopian jubilee song, "The Song of the Nile," as per card.

"Tears, Good-night," waltz-song, and "Baby's Laugh" in her new song, "The Song of the Nile," can be had of George Proprietor Jr., as per card.

Several new songs published by M. Witmark & Sons are advertised in his case at the AMERICAN N. B. Box 2166.

J. F. Mitchell's popular songs are published by Hardin & Co. See card.

The song "He Gets There Just the Same," arranged as a quickstep and a tuba fantasia, is published by Frank Young for the AMERICAN N. B. Box 2166.

The Marlin & Murio musical-agency is advertised elsewhere.

VARIETY.

Reilly & Woods Show is said to be doing an excellent business. Last week they had what Manager B. B. Russell of New Haven calls "a banner week," and he is strong in his praise of the attractive quality of this troupe of clever performers.

McClay and Wiseman, aerial gymnasts, can be engaged for circus purposes. See card.

Several circus people are wanted for the Weber Family Concert Co. See card.

A manager is wanted at Cronheim's Germania Theatre, Cincinnati. See card.

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Frank Goldquist, magician, ventriloquist, etc., can be engaged for the circus at all times. See card.

Performers, animals, etc., are wanted for Lawrence & Burton's Circus. A hand is wanted also.

Variety, circus and musical people are wanted for the Lowanda, Mexican Pavilion Circus & Hoffman's Museum. See card.

Trained animal performers, etc., are wanted by J. F. Lawrence, as per card.

The public auction of circus property, announced for Feb. 17 at Philadelphia, will positively take place, as per card.

Performers, curiosities, an agent, etc., are wanted for Hoffman's Dime Circus. See advertisement.

Performers and concert people are wanted for Menches & Barber's Railroad Shows. See card.

Chas. Andress advertises that his Grand Carnival of Novelties and Trained Animal Shows will inaugurate its second touring season in St. Louis, Mo., in April next.

He is now ready to negotiate with performers in every branch of the circus profession, except riders. He also wants trained animals, an animal-trainer, side-show attractions. Managers and performers are referred to his card containing full particulars of interest, especially in regard to his seventy-five weeks of success, the mode of training his animals, and the rule insisted upon in all contracts.

P. D. Ellis, local manager for Laconia, Lake Village, Tilton and Franklin Falls, N. H., is on deck and anxious to arrange for the circus at all the above towns.

Two canvases are for sale as per card of Bristol's Dime Museum.

A tent is wanted by James Gould, as per card.

Theatrical printing at reasonable figures is advertised by E. R. Sullivan.

A musician is offered for the lease of or share in a combination house.

C. F. Deverdine, comedian, Hindoo-mystery, etc., can be engaged.

A band-wagon and two cages are advertised for sale by F. A. Robbins.

A group of dogs and monkeys is wanted by Circus Museum, as per card.

The Hartkopf Museum of Anatomy is for sale, as per card.

J. Kastedine, late of Brooklyn Museum, can be engaged as business manager. See card.

A steam calliope is wanted by Prof. Lowanda. He has a piano and a violin.

Edwin Joyce's agency has moved to 150 Third avenue, this city.

A. McPherson has a small tent, with seats, for sale.

A six-legged dog (alive) is offered for sale by Franklin. An experienced director of amusement enterprises wants an engagement. See card of Johnny Bramblee.

T. A. Hughes, clarinetist, is in want of an engagement.

N. N. is at liberty for clarinet or second violin.

Musicians, male and female performers, are called for in card of G. A. Haleck.

A continuing troupe of circus people, Chicago, Ill., is now open under the management of Charles Collins, formerly of the St. Denis Hotel.

Joseph J. Adams offers attractive rates for theatrical tickets. He is a circusman, not a standstill, and the popular horse exhibition appears to have as strong hold as ever.

Stock, P. H. & Co. are looking time for next season. See card. The show travels in handomely equipped railroad cars, and has an excellent band and orchestra attached.

Several tents are wanted by Menches & Barber, as per card.

McClure advertises for automatic works.

The Conklin Brothers' headquarters for professionals in St. Louis is notified in a card elsewhere. Peter and George are on hand to welcome their friends.

Klinckhart's Opera-house, Sharon Springs, N. Y., is open to attractive shows.

A lot of animals, birds and reptiles are advertised for sale by W. Cross.

WM. ARMSTRONG, MANUFACTURER OF SHOW CANVASES, LAGERS, etc. Estimates furnished. Address: 125 Lake street, Chicago, Ill.

MAGIC, MANUFACTURER OF FINE MAGICAL APPARATUS, JUGGLING-TOOLS, VENTRILOQUIAL AND PUNCH-AND-JUDY FIGURES, etc. Catalogue, 25c. Send for price list, or inclose 10c. for illustrated 136-page Catalogue. Address W. J. JUDG, 98 John street, New York.

A MATEUR SUPPLIES.—PLAYS, W. J. JUDG, 98 John street, New York.

FOR THEATRICAL AND STREET WIGS, GREASE PAINTS, etc., go to W. M. SHELLEIGH, THE MANUFACTURER, 109 Christie street, New York.

SEND FOR REDUCED PRICE-LIST.

MALE AND FEMALE ACTORS AND ACTRESSES WANTED. Address G. A. HALECK, Pope's Hall, Paterson, N. J.

T. A. HUGHES, CLARINETIST, AT LIBERTY.

AT LIBERTY.—Experienced Director of amusement enterprises; four years' experience as general agent. Well acquainted West. Would like the advance for a small tour about the country, or to be engaged for the advance; wages built to suit. JOHNNY BRAMBLEE, Pine Grove, Van Buren Co., Mich.

WANTED—Trained Animals of Every Description, and a group of dogs, ponies, horses, etc., also performers in every branch of the circus business, including concert and a band of 8 pieces. Address J. F. LAWRENCE, New York, Tenn., N. B. See card in other column.

YES! HEREON SPENT NOW HAS A FINE HALL, WITH SCENERY FIRST-CLASS, KLINCKHART OPERA-HOUSE, Sharon Springs, N. Y.

TO WHOM IT MAY CONCERN.—I, CHARLES COLLINS, of AMSTERDAM, N. B. Box 2166, Henry's People's Theatre Co. My worst wish for him is that he will make TEN THOUSAND DOLLARS this season. HARRY L. CHURCHILL.

WANTED—GOOD SONG-AND-DANCE LADIES AND GENTS that can put on farces and work in them. Long engagement; pay every week; satisfactory lowest rates; also if you play in band. WEBER FAMILY CONCERT CO., Mason City, Mo.

CAUTION.—Be it known that I am the ONLY local manager in the towns of Laconia, Lake Village, Tilton and Franklin Falls, N. H. Notwithstanding the attempts of a certain WOULD-BE manager to do me up, I am still in harness and "bustling." Ask Abe Spitz, Dan Clark, Fred Willard, E. McClure, John Howarth, W. J. Chappell and others. Address all communications for time in any of the above towns to F. D. ELLIS, FOLSOM OPERA-HOUSE, Laconia, N. H.

P. S.—Dan Clark, you have a bang up show, and I cordially recommend you. ELLIS.

FOR SALE.—NINETY-FOOT ROUND TOP Middle pieces, Stage, Curtains, Scenery, 700 Chairs, 25 Lengths Seats, Jacks, Stringers, Centre, Side and Quarter Poles—everything to equip first-class show. S. STURDY, 125 Lake street, near DeKalb, Brooklyn, Pa.

WANTED, A PARTNER—WILL SELL ONE-half interest in an "Uncle Tom's Cabin" Show under canvas. I have Canvases, Seats, Jacks, Lights, Dogs, Ponies and Donkeys. I want to put on two shows, and cannot be with both. Address PROF. LOWANDA, Minersville, Pa. Address BOB WATT, 610 Arch street, Philadelphia, Pa.

WANTED, EVERYONE TO KNOW THAT I write original Songs, Sketches, Speeches, Comedies, Dramas, etc., to order, at lowest rates. Best references. Satisfaction guaranteed. Send stamp for estimate. Address BOB WATT, 610 Arch street, Philadelphia, Pa.

AT LIBERTY—TO MEDICINE MEN AND OTHERS. C. F. DEVERDINE, Comedian, Stereopticon, Views and Hindoo Mystery. Address 112 MYRTLE AVENUE, Brooklyn, N. Y. A

at the Comique in Philadelphia. **CIRCUS MANAGER**, P. O. Box 213, London, Ohio.

MY TRADE MARK STILL THERE.
 TRADE DON'T OWE A DOLLAR SALARY. MARK

ANDRESS'

**GRAND
 CARNIVAL
 OF
 NOVELTIES**



**AND
 TRAINED
 ANIMAL**

SHOWS

**SEVENTY-FIVE (75) WEEKS OF OVERWHELMING SUCCESS.
 THE "MASCOT" SHOW OF AMERICA,**
 AND WHY IS IT?

SIMPLY BECAUSE IT HAS STRAIGHTFORWARD MANAGEMENT, SQUARE DEALING AND GENUINE AMUSEMENT FOR ALL CLASSES.
 This Show will Inaugurate its Second Tenting Season at St. Louis, Mo., in April next,
 AND I AM NOW READY TO NEGOTIATE WITH
 PERFORMERS IN EVERY BRANCH OF THE CIRCUS AND SHOW PROFESSION
 (EXCEPT RIDERS).

A FEW THINGS FOR YOU TO CONSIDER BEFORE WRITING FOR AN ENGAGEMENT:

I have NO very stringent rules, except one.

N. B.—I want strictly sober people and no others. If you drink don't write for work with me. Everyone traveling with this show will be used like ladies and gentlemen, and of course will expect same deportment from them. In fact, you are every day at home, and steady work for the right parties the year round; never less than three-day stands, and frequently week-stands. I board and lodge all of my company, having expended fifteen thousand dollars (\$15,000.00) in a Palace Hotel, on twelve (12) wheels. I am the originator of this way of traveling, and I am pleased to say it has been a source of pleasure, profit and comfort to me and my company. By this method I have overcome the annoyance of hotel life, and have regular rest. It is immaterial whether the train leaves at Eleven P. M., or Four A. M., we have our regular rest. The above-mentioned car, "ANDRESSVILLE," has been running over eighteen months without repair, and never one hot-box, and prior to starting out will be thoroughly renovated inside and out. I am also having built at Litchfield, Ill., the largest, most commodious and novel car for transportation of my stock, canvassmen and tenting equipage, ever gotten up. It will be seventy feet (70) long, with all the modern improvements. In writing for engagements state your lowest salary, as it is sure.

WANTED,

TRAINED ANIMALS OF ALL KINDS, from an Elephant down. Will BUY, HIRE or RENT. Also want a Good, Reliable Animal-trainer. Steady work for the right man. Want to buy a Hundred-foot (100) Round-top, with Forty-foot (40) Middle-piece, Poles, Jacks, Seats, etc. Will buy a good Band-wagon for twelve (12) people. Have for sale a good Seventy-foot (70) Round-top, with Thirty-foot (30) Middle-piece, with Poles, Ropes, etc. Original cost, twelve hundred (\$1,200.00) dollars. Will sell all in good shape for one hundred and fifty dollars (\$150.00.)
 Address **CAPITOL TRANSFER CO., Sacramento, Cal.,** or call on them and see it.

This show will be advertised equal to any show on the road. Special lithos. will be gotten out by Strobbridge & Co. for each specialty; and always ready to negotiate for First-class Attractions, either in America or Europe. Will run Sideshow and Museum this coming season. Would like to buy a small, but good Advance-car.

MY PRESENT COMPANY CONSISTS OF

ANDRESS AND HIS THOUSAND WONDERS.

ANDRESS' EDUCATED TROPICAL BIRDS. ANDRESS' HERD OF PERFORMING ROCKY MOUNTAIN GOATS.
 ANDRESS' BRAZILIAN DOG-CIRCUS. WELBY AND PEARL, Acrobatic Song-and-dance, Clog and Sketch Artists.
 SIG. VICTORI, European Trapeze Artist. "LEE," the Juggler. LEWIS, Contortionist.

FULL UNIFORMED BAND

Of Following Musicians: ED. R. HOUSMAN, CHAS. and LOUIS PRESSER, FRANK RITCHIE, C. C. PEARL, DOC. MILLER, FRANK and JAMES LANGDON, ED. DE BAR, JOHN WELBY and PROF. SIKES.

CHAS. ANDRESS, Sole Proprietor.

Address all communications to CHAS. ANDRESS, care STROBRIDGE LITHO. CO., 124 Canal street, Cincinnati, O., or care of CLIPPER. Permanent address, GREAT BEND, KANSAS. Would like to hear from PROF. PEPPER, Goat-trainer. Will soon have the second new Litho. of ANDRESSVILLE (my home), which I will mail FREE to any Manager or Agent. Printing-houses, send in your lists of work. Respectfully yours,

CHAS. ANDRESS.